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Mr. Alfred H. Pease gives evidence of considerable improvement since we last heard him. His touch is better, his manipulation is more certain, and he has gained more self-assurance. In his piano duets with Mr. Colby (clever and effective compositions by himself) he exhibited fine taste, and great delicacy and brilliancy. In these he displayed his real merits as a pianist, and his efforts were rewarded by warm appreciation and a hearty encore.

Mr. Colby accompanied carefully and judiciously. In this line of duty, he is fast becoming accomplished.

SUNDAY EVENING CONCERTS.

Irving Hall was again found incompetent to contain all Mr. Harrison's patrons on a Sunday evening concert on his ninth trial of public appreciation for such entertainments.

The orchestral selections were nearly all of a light and popular class, and so well given as to excite remarkable enthusiasm, especially for Suppe's overture, which hits general taste very full, as there performed.

Mrs. Anna Payne, a contralto in a New York church choir, won at this concert, by her unaffected manner and smooth tone employed in song, considerable estimation.

That favorable estimation would have been materially enhanced, if a faulty method had not marred the natural effect of a sympathetic and tuneable voice. Especially was that faulty method remarked in "He was despised," because true oratorio style is rarely imparted by teachers, and when Handel is attacked wrongfully, prejudice against the assailant is quickly formed by the public desired to propitiate.

Mr. J. N. Pattison played a fantasia of his own composition on themes from Gounod's "Faust" and Liszt's "La Campanella." The fantasia credited him with a good amount of constructive skill, and clever treatment of the subjects worked out there. So many twistings of that opera have found their exposition in pianoforte show-pieces, that analyzation of each by a critic has become a hopeless task, and even the writers of such contrivances to show off execution are sadly puzzled, to steer clear of previous explorers for musical gold nuggets, which can be refined or brushed up to make a brilliant display in pianoforte performance. Mr. Pattison has made a decided advance in his playing since his visit to Europe. There is now a firmness, clearness, and true artistic smoothness in his performance, which, coming in aid of his previously remarkable executive facility, make a combination of excellent qualifications for a solo pianist, which commends him to high estimation with even the sternly critical, who strictly regard deeds, without reference to incidental or personal influences. There was not a like favorable

opportunity here for proving his artistic rank in pianism, with that he so admirably improved at Mollenhauer's Conservatory inauguration concert, yet no judge of that art could fail to perceive his great progress, towards a full mastery of all its requirements from a finished player.

MR. GROVER'S CONCERT SERIES at the Olympic Theatre had intermission last Sunday evening, but will be resumed on Sunday evening next, when Mme. Seedley, the prima donna from Cassel and Hanover opera houses, will again present her just claims to public favor as the grand dramatic vocalist. The reception given to her first display of grand voice and style was so decidedly enthusiastic as to insure that public further opportunities to show their hearty appreciation of such rare excellence.

THE ANSCHUTZ MUSIC INSTITUTE CONCERTS were renewed after one week's intermission, last Sunday evening, and favored by clear weather not only had a larger audience than on any previous occasion but the hall gave out tone from a single voice or instrument less sparingly and ungraciously than before. The large orchestra which Carl Anschutz has selected for, and directs in these concerts, with such fire and magnetism, covered themselves with musical glory in their performance of Beethoven's Fifth—and best—Symphony. The contrast between that grand performance and the one forced upon reluctant hearing at the Brooklyn Philharmonic on the previous evening, was astonishing to musical sense. We could not, however, amid the blaze of enthusiasm which Anschutz's orchestra excited, find within his conductorial province, and clear authority, excuse for new readings of Beethoven against time-honored prescriptions and that composer's special directions. Mr. Anschutz is too apt to lose his judgment in musical excitement and strong passion for grand effects. Other portions of this concert were directed by Mr. Buchel, so calmly and effectively as to prove him qualified for his duty.

The N. Y. Sing Academy, under Mr. Pindert's direction, performed with some hundred voices a concert of Gade's in clever style; and Mme. Zimmermann's noble voice found a chance for clear and favorable appreciation in the solo part, which those who admired her voice and really artistic use of it, years ago, gladly welcomed and fully improved. Mr. I. B. Poznanski achieved in his solo violin performances there, a positive and unequivocal success, in spite of the very unfavorable reception which that hall gives to all tone which is not hard and strong, permitting to pure, sweet and musical utterance but slight resonance. Mr. Poznanski unquestionably proved that evening that his school is good, his tone pure, sweet and gracious, his intonation clear and firm, his bowing free and graceful, and his manner unpretending and devoid of grotesque laboring con-

tortions, which are not unusual from even highly reputed artists, who make violin solo playing a speciality and their sole passport to fame and fortune. Added to all these good qualifications, his technical mastery of the violin's capabilities in execution is good, and he plays remarkably clean, while fully preserving the sentiment and expression of that music he professes to interpret, not merely in bald notation but the idea and purpose of its composition.

Germania Hall is elegantly draped and undoubtedly is admirably fitted to its original purpose of a ball room. Its subsequent use for a grand concert hall does not find like estimation, and therefore Mr. Anschutz purposes—we hear—to revive his concert popularity in the Broadway Theatre, where he in opera and concert performance laid broad and deep the foundations of his musical reputation here.

BROOKLYN PHILHARMONIC SOCIETY!

The first concert of the tenth season of the Brooklyn Philharmonic Society took place at the Academy of Music on Saturday evening the 27th inst. A large and brilliant audience was present, not as crowded, however, as when Theodore Eisfeld wielded the baton. We were fortunate in finding a seat in the upper tier, New York critics being, as usual, left without seats, unless they fall upon one by accident. Efforts have been made in certain quarters to promulgate the idea that this society was in a failing position, and that it needed some new feature of extraordinary greatness to resuscitate its fortunes. This is simply a *canard* got up to exalt favorites, and to depreciate those not within the charmed circle. This Society shared the fate of all other amusements last season; all suffered more or less. That the attendance diminished in numbers because of any inferiority in the performances, is certainly untrue. The orchestra was unequaled in its materials; it was even more perfect than the New York Philharmonic, for the reason that some of the weak members of that organization were left out, and their places supplied by more competent performers. It was in fact the most perfect orchestra in the United States, and was worthy of the most brilliant and liberal patronage. Thus much we can say of the past.

Of the present organization of the orchestra we can make no such flattering remarks. Mr. Theodore Thomas, the new chosen director, who is full of enterprise, and is a clever and ambitious man, while at the same time he is deficient in the experience and thorough education of his predecessors, acting upon the proverb that "new brooms sweep clean," has dispensed with the services of many of the best performers, and has supplied their places with very indifferent substitutes. The result was a performance very inferior to the previous per-

formances, upon which the high reputation of this society has been built, and can afford to rest. We will cordially endorse any change for the better, but we must reprobate changes made, not with a view to improvement, but for the sake of putting certain parties in without reference to their executive ability. The system is all wrong, and cannot work well under any circumstances.

The programme was a varied one, commencing with a symphony by a composer whose works are new to American audiences. Mr. J. J. Aberts's descriptive symphony, entitled "Columbus—A Marine Picture," in four parts, has, we are informed by the bills, been performed many times at the European Philharmonics during the past year, with marked success. It is a work of unquestionable merit, showing good musical instinct and knowledge of effect with a fair share of melodic inspiration. We recognized some strong traits especially in the Scherzo and Finale, but we do not consider that the work was either adequately performed or fully interpreted. The orchestra was not under that firm control which insures a just performance, and in point of color and well considered effects it was very deficient.

Beethoven's "Overture to Leonora" was by no means a first class performance, but it was fairly rendered. Schubert's March was dashed through, Litz's crashing instrumentation serving as a shield to cover up every deficiency.

As a whole, we were very much dissatisfied with the instrumental portion of the concert, and do not consider it in any way worthy of the former reputation of the Brooklyn Philharmonic Society.

Miss Adelaide Phillips, being a great favorite in Brooklyn, sang very carelessly, not by any means reaching her usual standard. Her intonation was frequently very faulty; her execution was not clear and artistic; in short, she did not appear to advantage in critical judgment, but still she was very heartily applauded.

Mr. Eller is a most excellent oboist, and played very finely, but the instrument is exceptionable for solos, and his selection of music was by no means a happy one.

Mr. Toulmin has good command of the harp, and plays neatly and with finish, but his instrument was not in good order. He, however, received a very hearty encore.

We hope to be able to render a more favorable account of the next concert of this society; but, to do so, there must be a very radical change, both in the orchestra and the execution of the works chosen.

NEW YORK PHILHARMONIC REHEARSAL.—The second rehearsal for the first concert of the above society will take place at Steinway Hall on Saturday afternoon next, at 8 o'clock. Carl Bergmann, Conductor.

THEATRE FRANCAIS—OPERA SEMI-SERIA.

Ambroise Thomas' so-called comic opera, in three acts, freely translated as "Midsummer Night's Dream," was performed on Tuesday evening, for the first time. That work has excited considerable notice in Paris, and its overture, when played in concert here, pleased the general public. The opera as presented here, appears to hover in musical writing, between comic and half serious effect, to be founded upon a most absurd, improbable libretto, and yet has many felicitous musical ideas, well expressed, and beautifully eliminated.

There is great opportunity in this opera for Queen Elizabeth's representative, and Mlle. Naddie availed herself of that remarkable opportunity, for brilliant, clear, and ready execution, in a style that gave her lavish and most enthusiastic plaudits, urged to encores, but declined. She effected in that role a more positive command of New York's operatic public than any previous essay has given her. All other characters in that opera are made subsidiary to Elizabeth, but so far as Mlle. Laurentis, Messieurs De Surmont, Anthelme, Vert, and Walter, had fair chance to prove themselves artists, they attained unquestioned success. Anthelme surpassed any previous essay in first tenor music, or enactment of character, assigned by a libretto. Vert made a presentable Falstaff and gave his music with unusual certainty. In respect to Mlle. Laurentis no farther remark is needful than affirmation of previous comment upon her performance in opera. She is invariably equal to the character and music which has been confided to her interpretation. The orchestra and chorus were generally adequate to operatic requirements, the conductor evincing, however, in many effective passages, a lack of control over his forces.

DR. HECTOR CARLOS' LECTURE ON FRENCH.—This popular teacher of the French language gave to an invited audience, in the Historical Society's Hall, a succinct, clear, and definite exposition of his new system for imparting to pupils knowledge of the French language in a very brief space of time, so positive and readily available that in one hundred lessons they can use it well for conversation, reading, writing, or translation.

We deemed the impression produced by that lucid statement of his plan and means for carrying it into effect, to be eminently favorable, and in corroboration of that judgment, we learn that one large class formed that evening after his lecture, and still another was made up for private tuition immediately that he concluded the explanation of his ready mode.

These facts speak more conclusively in favor of his novel system and his ability to work it out, than any individual expression of assent

to it could possibly do, however emphatic might be that endorsement, and therefore we forbear to express our own judgment of it, which assuredly favors it.

Reference to our advertising columns will advise our readers of his locality for instruction.

GRAND SACRED CONCERT AT THE TABERNACLE BAPTIST CHURCH IN SECOND AVENUE.—This concert, intended to benefit mission schools connected with the church above named, was fairly attended, in spite of threatening weather. Its programme offered varied musical attractions, to recompense benevolent contributions for a worthy object, and the performances gratified those present in a remarkable degree for such an occasion. Mrs. Farnham's brilliant execution had enthusiastic observance with consequent encores. Mr. A. H. Pease also obtained with his piano forte solo a like honor, and Mr. Johnston's overture to Marionello, played on the organ, had similar compliment. Dr. Cutler's boy soprano pleased as usual. Mozart's chorus, "Glory be to God on High," went admirably, with two grand piano fortes, two harps, and cabinet organ.

ITALIAN OPERA—BROOKLYN ACADEMY OF MUSIC.—Mr. Maretzek will give two grand operatic performances at the Brooklyn Academy of Music, on Monday next, November 5th, and Tuesday, November 6th. "Gounod's" glorious opera, Faust, will be given with the following brilliant cast: Miss Louisa Kellogg, Mlle. Stella Bonheur, Mozzoleni, Bellini, Antonucci, and Fossati. On Tuesday evening Signorina Antoinetta Ronconi, will make her first appearance in *Elisir d'Amore*, assisted by Baragli, Antonucci, and Signor Georgio Ronconi. These performances should call out all the beauty and fashion of Brooklyn and New York.

CORDOVA'S LECTURES.—This popular and talented lecturer, will commence his annual series at Irving Hall, on Tuesday evening, Nov. 13. The subject of the first lecture will be "Miss Jones' Wedding. No cards." An old story in verse. Of course the Hall will be crowded. Mr. Cordova offers a tempting premium for politeness, in the following terms:

"Persons who leave their places within one minute of the closing of the entertainment, in order to be out of the Hall in advance of the rest of the company, are requested to wait in the vestibule until everybody else has gone, when one penny each will be awarded them, in testimony of their politeness."

IRVING HALL, SUNDAY EVENING CONCERTS.—The tenth of these popular and excellent concerts, will take place at Irving Hall next Sunday evening. The solo artists have not yet been announced, but will doubtless be worthy the occasion, and the instrumental pieces of a character to please the crowds that throng Irving Hall, every Sunday evening.